A Concise, and Easy

TREATISE on SINGING,

Addressed to the Dilettanti in Music,

who are desirous of Performing DUETS,

or any VOCAL MUSIC in PARTS,

The Rules are calculated to remove all Difficulties,

and to make the Study as plain & pleasant as possible

with a SET of ENGLISH DUETS for BEGINNERS,

By

Dr. NARES,

Organist & Composer to HIS MAJESTY.

Price 7/6

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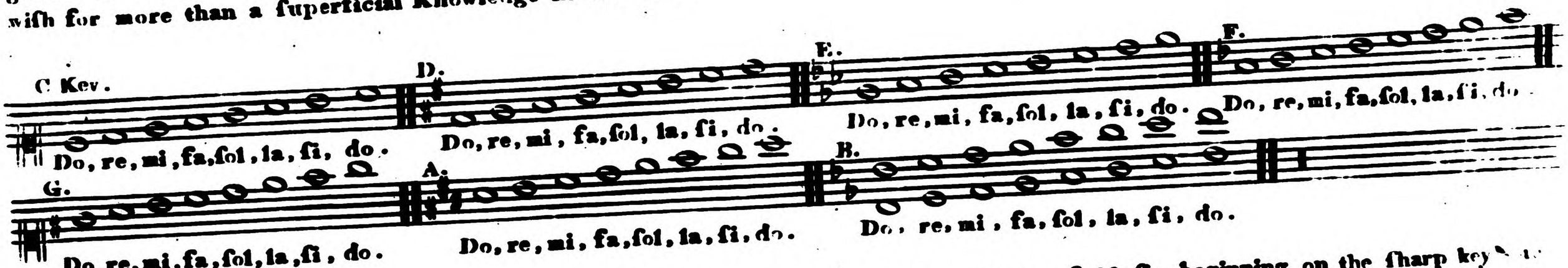
As The following Collection of Songs was calculated for the Improvement of th[illegible] are attempting to ſing Duetts, the Reſt I am going to recommend are not very difficult, tedious, or more ſcientifick than is quite neceſsary to acquire a tolerable Degree of Firmneſs in ſuch Performances. I believe I may venture to ſay, that they are the [illegible] teſt, and the eaſieſt Rules, ever publiſhed on the Subject; which I have endeavoured to communicate to the Dilettanti in Singing, in the moſt explicit Manner. Singing in Parts, without ſome Skill in Time, muſt be attended with great Uncertainty; and Singing by the Ear generally ends in Diſappointment. Therefore the knowledge in Time, a clear Idea of the Aſcending and Deſcending of the Notes, and of the Alterations made by Flats and Sharps with a Rule for proving Diſtances and making Skips, is ſo neceſsary, that no Confidence in Singing can be gain'd without it. And that ſuch Knowledge may be eaſily gained, the following Rules will evince.

There are but ſeven original Notes in Muſic, known by the Names of A, B, C, D, E, F, G, the Reſt upwards and downwards are only Repetition. The ſeven Notes are divided from one another by half Notes, which are called Flats and Sharps. Theſe, when placed at the Head of the Lines, are always regular in their Succeſſion, thus;

Flats.
B, E, A, D.
1, 2, 3, 4.

Sharps.
F, C, G, D.
1, 2, 3, 4.

There are beſides accidental Flats and Sharps introduced at the Compoſer's Pleaſure, and for which no regular Rule can be given. As the Knowledge of the ſharp Keys is quite neceſsary in Singing by Notes, I ſhall add them for the Uſe of thoſe who wiſh for more than a ſuperficial Knowledge in the Art.



From this Scheme it is eaſy to ſee, that ſeven Names are adapted to the ſeven Notes of Muſic, beginning on the ſharp key which is called Do, and aſcending regularly to the Octave. Theſe ſeveral Names are never changed either upwards or downwards, unleſs the ſeventh Note, Si, is made flat, and then it is called Sa. The French have the Honor of this Invention, which is much eaſier than the Italian Sol fa, tho' inferior to it in ſome Particulars: the Italian Scheme (which I have enlarged upon in my Treatiſe) being calculated as an ingenious Study for young People who intend to profeſs Muſic.

GUIDO's Scheme of the Gamut is quite necesary to be so far known, that every Student in Music may have a clear Idea of the Cliffs, and their Uses; but no farther. The French Sol fa being governed by the sharp Keys only (as before observed) & not by the different Cliffs and Hexachords, as in the Italian, or Guidonian, Solmitation.

F in Alt
E-la
D-la-sol
C-sol-fa
B♭ fa ♮ mi
A-la-mi-re
G-sol-re-ut
F-fa-ut
E-la-mi
D-sol-re
C-fa-ut
B-mi
A-re
Gam-ut
F double

The Treble Cliff

The Mean Cliff

The Bass Cliff

The Notes, their Names and Proportions, Rests, &c.

		Rests
A Semibreve	𝅝	
Minim	𝅗𝅥	𝄼
Crotchet	♩	𝄽
Quaver	♪	𝄾
Semiquaver	𝅘𝅥𝅯	𝄿
Demiquaver	𝅘𝅥𝅰	𝅀

The Scholar ought not only to get this Table off by Heart, but learn to beat the Notes in Time, till he has an exact Idea of their Proportions; this not only imprints the Table stronger on the Memory, but lays an excellent Foundation of Time.

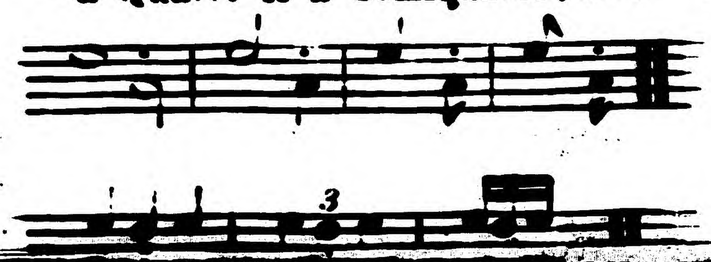
A Speck, or Dot, after any Note makes it half as long again. This Rule is a sufficient Direction to a studious Person; but I have found the following Rule a better Guide in general.

Example.

The Speck of

a Semibreve is a Minim.
a Minim is a Crotchet.
a Crotchet is a Quaver.
a Quaver is a Semiquaver, &c.

In Notes thus:

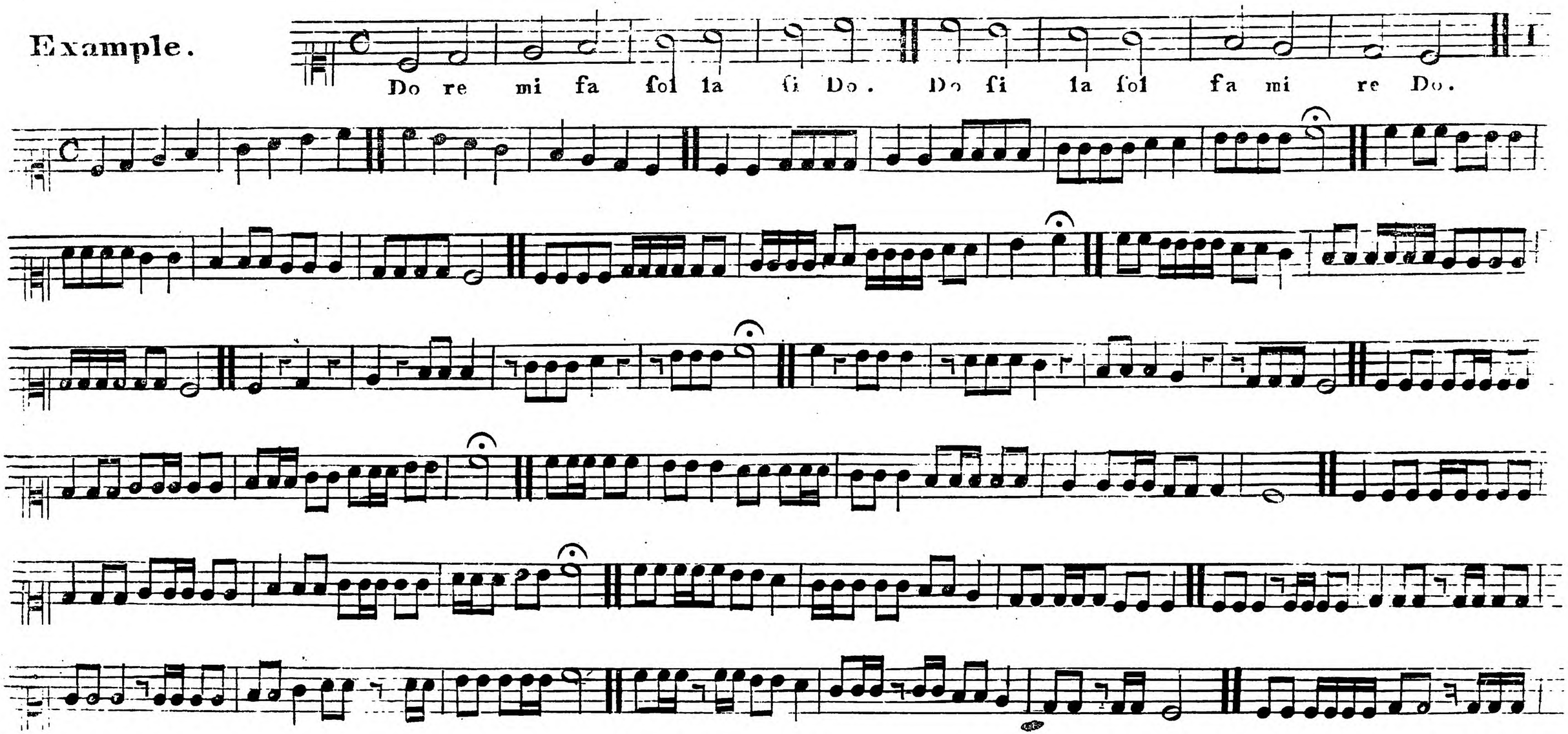


There is one Exception to the general Rule of Time, which is, that when three Notes of any Sort stand marked with a Three over or under them, thus, 3 they then answer to no more

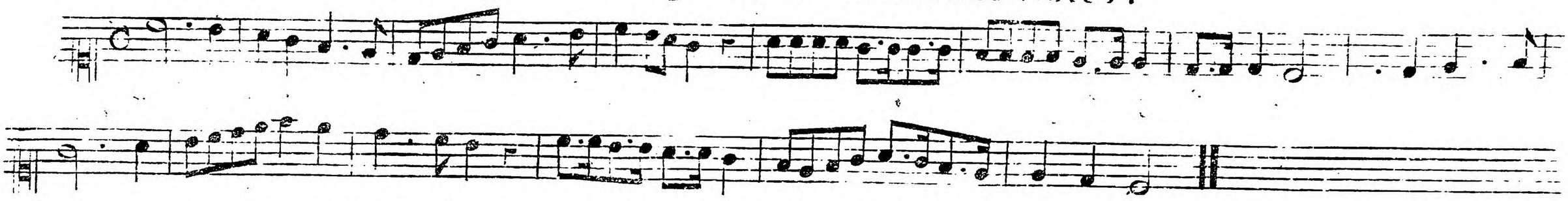
We ſhall now lead the Scholar thro' ſome eaſy Lines of Solmiſation, to facilitate the Laws of [illegible] Scholar to the Words adapted to diſtinguiſh the different Notes. For, however ſimple they may appear to unexperienced Perſons, they cultivate a fine Intonation, the Foundation of all fine Singing, not eaſily gained by any other Method.

As the Soprano Cliff contains ten Notes from the firſt Line upwards, without any additional Lines and Spaces, I ſhall make Uſe of that only for ſome Time.

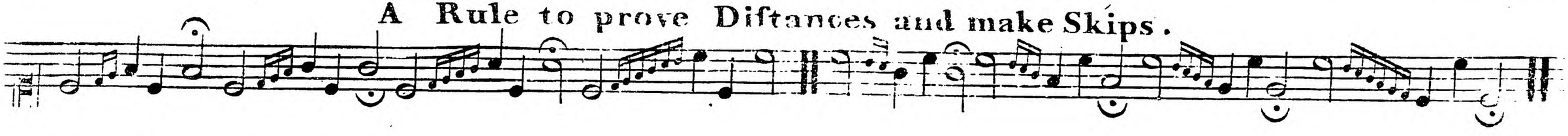
Example.



Example of Specks to different Notes.

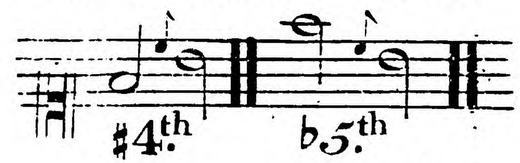


A Rule to prove Diftances and make Skips.



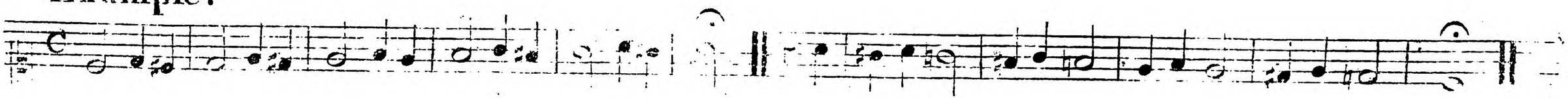
I have defignedly avoided the Skips of the ſharp Fourth and flat Fifth, in theſe Diſtances: for the Skips of the Tritonus, or $\sharp 4^{th}$ and its Reverſe, the Semidiapente, or $\flat 5^{th}$ being naturally diſagreeable to moſt Ears, I would recommend it to all Beginners to uſe the half Note above it, either upwards or downwards, as an Apogiatura, in Order to ſing it with Certainty, and perfectly in Tune. When the Scholar is uſed to ſuch Proof, he will eaſily, by the Idea only, ſing it with great Familiarity.

Ex.



As the Scholar is now ſuppoſed to ſing the eight Notes perfectly in Tune, it is high Time to apprize him of the Alterations made by Flats and Sharps; but as Solmiſation was never calculated to contend with many accidental Flats and Sharps. I ſhall not teaſe the Scholar with difficult Rules on the Subject; but to facilitate our Scheme, obſerve that Sharps may be introduced on ſeveral Notes, and ſung with great Certainty, aſcending, which Sharps being made natural deſcending, have the Effect of Flats. I believe no eaſier or ſhorter Rule can be given to a young Singer of the Alteration made by Sharps and Flats than the following Example of half Notes.

Example.



Divisions for young Practitioners.

Allegretto or Allegro.

1st

4th

3d

2d

The Subject from a favorite Minuet of Sigr Hasse.

DUETT I

Moderato.

DUETT II.

Andante.

Pia.

Firſt to be ſtudied by Sol, fa, afterwards the Words may be uſed at pleaſure.

DUETT III.

Larghetto.

Hal - le - lu-jah Hal-le-lu-jah A - - men A - - men A - - men Amen Hal le - lu. jah Hal - le-lu-jah

Hal-le - lu-jah Hal-le-lu-jah A - - - men A - men Amen Hal le lu - jah

A - - - - - men A - - men Hal - le - lu-jah Hal le - lu - jah A - - men A - - - men

- men A - - - - - men Hal-le-lu-jah Halle - lu-jah Hal - le - lu-jah A - men A - -

A - - - - - men A - - - men A - - men A - - - - men.

men A - - - men A - - - - - - - - - - - men.

DUETT IV.

With Contra Tempo.

Vivace.

Hal - - - - - le - lu - jah Halle lujah A - - - - men A - - - - men A - - - - - - - - - - -

A - - - - men A - -

men Hal-le - - lu - jah Hal - le - lu-jah Hal- - - - le-lujah Halleiujah Hal-le-lu - jah Hal - - le lu jah

- men Hal - - le lu - jah A men Hal - - - - - - - - le - lu jah Halleiu-jah Hal-le-lu jah

A Lesson to compare the perfect and imperfect Octave together.

DUETT V.

Allegretto.

DUETT VI.

Larghetto.

DUETT VII.

Andante.

Different GRACES uſed in Singing are the APOGIATURA, SHAKE, SLUR and TURN.

Andante. The APOGIATURA.

NB. This Apogiatura takes half the length of the Note it ſtands before.

The Apog[a] introducing a Shake.

Apog[a] after a Shake.

The Shake to begin on the real Note.

This Shake begins on the Note above.

This on the Note below.

The paſsing Apogiatura.

NB. The 2 laſt Notes are not to be ſhortned by the Apog[a] which takes only from the 1st.

This Apogiatura generally produces four lulling even Notes.

Largo

The double Apogiatura which is made by the inferior and ſuperior Apogiaturas joined.

Ad[o]

All[o]

Largo.

The SLUR aſcending, deſcending.

The Slur protracted.

The TURN.

This Turn ſhould be ſung rubare il Tempo.

The Turn inverted.

Song, on Procraſtination.

DUETT I.

Paſtorale

Larghetto.

Gather your Roſe-Buds while you may, Old Time is ſtill a flying, Old Time is ſtill a

Gather your Roſe-Buds while you may, Old Time is ſtill a flying, Old Time is ſtill, is ſtill a

fly - - - - - - - - - - - - - - - - ing, Old Time is ſtill a fly-ing; And that ſweet Flower that

fly - - - - - - - - - - - - - - - - ing, Old Time is ſtill a fly-ing; And that ſweet Flower that

Pia Pianiſ? M. For.

ſmiles to Day, To-morrow may be dying, dying, To-morrow may be dy-ing.

ſmiles to Day, To-morrow may be dying, dying, To-morrow may be dy-ing.

Vivace. For. Cres? Pia.

The glorious Lamp of Heav'n the Sun, The higher he is getting, The ſooner will his Race be run, And

The glorious Lamp of Heav'n the Sun, The higher he is getting, The ſooner will his Race be run, And

M.For. For. Cres? M.For.

he the ſooner ſetting, The glorious Lamp of Heav'n, the Sun, The higher he is getting, The ſoon-er will his

he the ſooner ſetting, The glorious Lamp of Heav'n, the Sun, The higher he is getting, The ſoon-er will his

F. F.P.

Pia. For.

Race be run, And he the ſoon-er ſetting, The ſoon-er will his Race be run, And he the ſooner ſetting.

Race be run, And he the ſoon-er ſetting, The ſoon-er will his Race be run, And he the ſooner ſetting.

DC DC DC

Da Capo, with the following Words inſtead of, "Gather your Roſe-Buds":

Wiſely improve the preſent Hour,
Be innocently gay;
Slight not the Pleaſures in your Pow'r,

DUETT II.

Siciliano.
Largo ma
non troppo

Mez. For. Pia.

Clo-e why muſt Strephon languiſh? Why ſo cruel? why ſo coy? Yield to Love and eaſe his Anguiſh

Clo-e why muſt Strephon languiſh? Why ſo cruel? why ſo coy? Yield to Love and eaſe his Anguiſh

M.F.

M For. Pia.

Baniſh Pride and wel-come Joy; Baniſh Pride, welcome Joy, Yield to Love and eaſe his Anguiſh,

Baniſh Pride and wel-come Joy; Baniſh Pride, welcome Joy, Baniſh Pride and wel-come

E.P. E.P. E.P.

Baniſh Pride and welcome Joy Time tho' fleeting faſt away Flies faſt-er ſtill by ſuch de-lay Flies

Joy Baniſh Pride and welcome Joy Time tho fleeting faſt away Flies faſt-er ſtill by ſuch de-lay Flies

Pia.

faſt - er ſtill by ſuch De-lay. Clo - e why muſt Strephon languiſh? Why ſo cruel? why ſo coy?

faſt - er ſtill by ſuch De lay. Clo - e why muſt Strephon languiſh? Why ſo cruel? why ſo coy?

Yield to Love and eaſe his An-guiſh, Ba - niſh Pride and wel-come Joy, Ba-niſh Pride,

Ba - niſh Pride and wel-come Joy, Baniſh Pride and wel-come Joy, Baniſh

wel-come Joy, Ba - niſh Pride and wel - come Joy.

Pride, welcome Joy, Baniſh Pride and wel - come Joy.

DUETT III

Vivace

Moderato .

Pia.

Piu For.

Happy the World in that bleft Age, When Beau - - ty was - not bought and

Happy the World in that bleft Age, When Beau - - ty was not bought and

Pia.

Mez For.

fold. Then the fair Mind was im - - - - in - flam'd, With the mean Thirft - - of bane - full

fold. Then the fair Mind was im - - - - in - flam'd, With the mean - Thirft - of bane - full

Pia.

Piu For.

Gold. Happy the World in that bleft age When Beau - ty was not bought and fold

Gold. Happy the World in that bleft age When Beau - ty was not bought and fold

Pia. Piu For.

Then the fair Mind was un - - - in - - flam'd, With the mean Thirſt of bane - - full Gold;

Then the fair Mind was un - - - in - - flam'd, With the mean Thirſt of bane - - full Gold;

Pia. Piu For.

Then the fair Mind was un - - - in - - flam'd, With the mean Thirſt of bane - - full Gold,

Then the fair Mind was un - - - in - - flam'd, With the mean Thirſt of bane - - full Gold,

With the mean Thirſt of - bane - - full Gold.

With the mean Thirſt of - bane - - full Gold.

2

Happy in Love, in Peace and Health,
Securely paſs'd their Lives away,
Then the fair Mind, no Slave to Wealth,
Was ever innocent and gay.

DUETT IV

Largo.

Mez. For. Pia. Mez. For.

Blow on ye Winds def-cend ſoft Rains To ſooth my ten--der Grief Your ſolemn Mu-ſic

Blow on ye Winds def-cend ſoft Rains To ſooth my ten--der Grief Your ſolemn Mu-ſic

Pia. Mez. For. For.

lulls---my Pains, And gives me ſhort Re-lief; The Sun that makes all Na---ture gay, Torments my wea-ry

lulls---my Pains, And gives me ſhort Re-lief; The Sun that makes all Na---ture gay, Torments my wea-ry

Pia. Mez. For. Pia. Mez. For. Pianiſ. Pia.

Eyes, And in dark Shades I ſpend the Day, Where Echo ſleeping lies, Where Echo, Where Echo ſleeping lies.

Eyes, And in dark Shades I ſpend the Day, Where Echo ſleeping lies, Where Echo, Where Echo ſleeping lies.

Allegretto.

For.

Echo, awake! Echo, awake! to Cloe's Ear My laft Re-folves con-vey; To Cloe's Ear My laft Re-folves con

Pia. Pia. M.F

Echo, a-wake! Echo, a-wake! to Cloe's Ear My laft Refolves convey, To Cloe's Ear My laft Refolves con

vey; Tell her I will no longer bear Her proud tyrannic Sway, Her proud tyrannic Sway, I will no lon - - - ger

vey; Tell her I will no longer bear Her proud tyrannic Sway, Her proud tyrannic Sway. I will no longer

For. Cres. For.

bear, Tell her I will no lon - - ger bear Her proud ty rannic Sway, Her proud - - - - - tyrannic Sway.

bear, Tell her I will no longer bear Her proud ty rannic Sway, Her proud - - - - - tyrannic Sway.

DUETT VI.

Largo.

fp

To fair Fi - de - le's graf - - fy Tomb, Fair Maids and Vil - lage Hinds shall

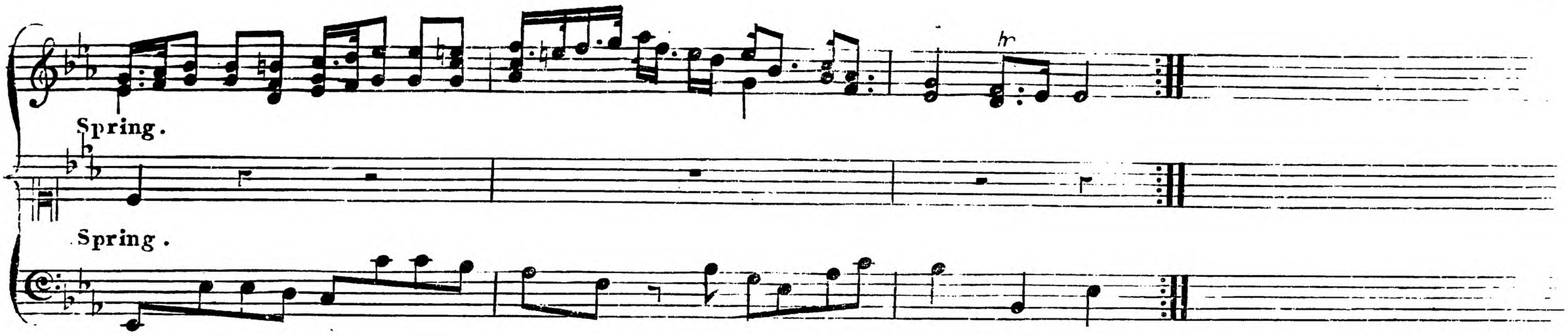
To fair Fi - de - le's graf - - fy, Tomb, Fair Maids and Vil - lage Hinds shall

6 7 6 6 5
4 4 3

bring Each op' - - ning Flow'r of ear - - lieft bloom, And ri - - - fle all the breath - ing

bring Each op'ning Flow'r of ear - - lieft bloom, And ri - - - - fle all the breath - ing

6 5 7 b7
4



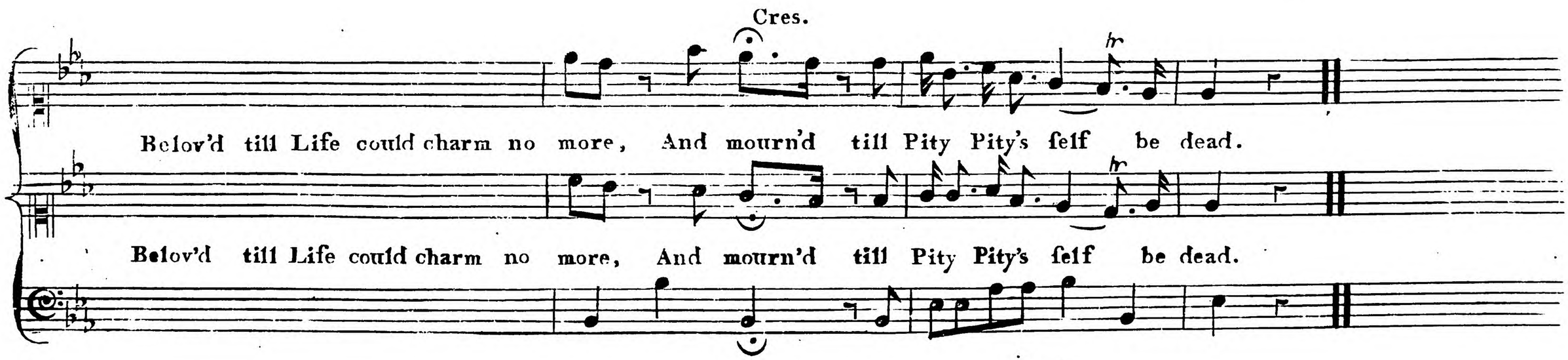
2

The Red-breaſt oft at Evening Hour,
Shall kindly lend his little aid,
With hoary Moſs and gathered Flowers,
To deck the Ground where thou art laid.

3

When howling Winds, and beating Rain,
With tempeſts ſhake each Sylvan cell;
Amidſt the chace on ev'ry Plain,
The tender thought on thee ſhall dwell.

Each lonely Scene ſhall thee reſtore,
For thee the Tear be duly ſhed;



A Chriſtmaſs Carol.

DUETT V.

Andante.

Welcome Chriſtmaſs, ever dear, Thou who doſt glad Ti-dings bear, Un- - to

Welcome Chriſtmaſs, ever dear, Thou who doſt glad Ti-dings bear, Un - - to

Pia

M.F.

Mortals ev'-ry Year, Un-to Mor-tals ev'- ry Year; Joy with thee will e-ver ſtay, Heav'n - ly

Mortals ev'-ry Year, Un- to Mor-tals ev'- ry Year; Joy with thee will e-ver ſtay, Heav'n - ly

Pia.

Joy that points the Way, To the Realms of endleſs Day, To the Realms of endleſs Day.

Joy that points the Way, To the Realms of endleſs Day, To the Realms of endleſs Day.

Larghetto.

Mez For. Pia.

Where An - gels Hal - - le - - lu - - jahs sing, To Heav'n's great e - ter - nal King, Where An - gels

Where An - gels Hal - - le - - lu - - jahs sing, To Heav'n's great e - ter - nal King, Where An - gels

5 7 6 5 7 6 5
4 # 4 3

For.

Hal - - le - - lu - - jahs sing, To Heav'n's great e - ter nal King, To Heav'n's great e - ter-nal King.

Hal - - le - - lu - - jahs sing, To Heav'n's great e - ter - nal King, To Heav'n's great e - ter-nal King.

Recit^vo Largo

Thus the Angelick Hymn began, Peace on Earth good will to Man, Peace on Earth good will to Man, is their Saviour's gracious Plan;

Largo

Peace, Peace on Earth good will to Man, Peace, Peace on Earth good will to Man, is their Saviour's gracious Plan;

6 6 7 5 6 6 5 6 6 7 5 6 7 6
3

Andante

Pia.

He for them will gain the Prize, when he ſhall triumphant riſe, to his Father in the Skies to his Father in the

He for them will gain the Prize, when he ſhall triumphant riſe, to his Father in the Skies to his Father in the

Larghetto

Pia.

Skies : Where An - gels Hal - - le - lu - jahs ſing to Heav'n's great e ter - - nal King Where An - gels

Skies. Where An - gels Hal - - le - lu - jahs ſing to Heav'n's great e - ter - - nal King Where An - gels

Mez. For. For.

Hal - - le - - lu - - jahs ſing, to Heav'n's great e ter - nal King, to Heav'n's great e ter - nal King.

Hal - - le - - lu - - jahs ſing, to Heav'n's great e - ter nal King, to Heav'n's great e - ter - nal King.

DUETT VII.

Andante.

Why ſhould Mortals ſigh for Gold? Why, why ſhould they ſigh for Gold? Health's the greateſt

Why ſhould Mortals ſigh for Gold? Why ſhould they ſigh for Gold?

Boon of Fate, Health's the greateſt Boon of Fate, the great - - - - - - - - - eſt, the

Health's the greateſt Boon of Fate, Health's the greateſt Boon of Fate, the great - - - -

Pia. Creſcendo. Pia.

great - eſt Boon of Fate, The greateſt Boon of Fate.

Pia. Cref.o P.

- eſt, the great - - - - - - - - - - - - - - eſt Boon of Fate, The greateſt Boon of Fate.

Mez For. Pia. Piu For. Pia.

He who calmly thus grows old, Is both hap-py rich and great, Is both hap-py rich and great,

He who calmly thus grows old, Is both hap-py rich and great, Is both hap-py rich and great,

Crescendo.

hap - - - - - - - - - - py rich and great.

Larghetto.

Health and Content join'd with

hap - - - - - - - - - - py rich and great.

Health and Content join'd with

Vir- tue be- low, Are the great-est of Blessings the Gods can be- - - stow.

Vir- tue be- low, Are the great-est of Blessings the Gods can be- - - stow.

Health and Content join'd with Vir-tue be - - low, Are the greateſt of Bleſsings the

Health and Content join'd with Vir-tue be - - low, Are the greateſt of Bleſsings the

b7 6/4 6/4 6 6/4 6/4

Pia.

Gods can be - - - ſtow, Are the great - - - - eſt of Bleſsings the Gods can be - - - ſtow, Are the

Gods can be - - - ſtow, Are the great - - - - eſt of Bleſsings the Gods can be - - - ſtow, Are the

Cres.

great - - - - eſt of Bleſsings the Gods can be - - - ſtow.

great - - - - eſt of Bleſsings the Gods can be - - - ſtow.

6/4 5/3

A reſponſive Duett. The Words from Taſso's Jeruſalem. Syren & Anti Syren

Syren

DUETT VIII.

Paſtorale Largh.

O! happy Man, When Youth reigns o'er thy Hours, And gilds the Path of Life with

Pia. Piu For. Pia. Piu F. Pia. Piu F.

ſmi- - - - - ling Flow'rs with ſmi- - - - ling Flow'rs with ſmi - - - - ling Flow'rs And gilds the Path of

Life - with ſmi-ling, ſmiling Flow'rs; Learn the rich Fruit each Sea - ſon yields to prize, Who

fol - lows Na - ture he a - lone he a - lone is wife. Learn the rich Fruit each Seaſon yields to

prize, Who follows Na ture he a - lone, he a - lone is wife. O! hap-py Man, who

Anti fyren.

follows Nature he alone, he a-lone is wife. Think not true Plea-fure plac'd in flow-ry

Allegretto.

Fields, In tran-fient Joys - which fading Beauty yields, - In tran - - fient Joys which

-fa-ding Beauty yields. Far, far from Earth your gen'rous Soul fhould rife, And gain by vir-tuous

Deeds th'im-mor tal Prize, And gain by vir-tuous Deeds th'im-mor - - tal Prize, And

gain by virtuous Deeds th'im-mor tal Prize, th'im-mor - tal - Prize.

Anti-fyren.

Duett.

Who fol-lows Vir-tue he is great and

Syren.

Who fol-lows Pleafure he a - - lone is wife,

Who fol - lows

Vivace.

wife, great -- he is great and wife,

Pleafure he a - lone, he a - - lone is wife. Learn the rich Fruit each Sea-fon yields to

Far, far from Earth your gen'rous Soul fhou'd rife Who fol-lows Virtue he a- - - lone is

prize,

Who fol - lows

wife, Far, far from Earth your gen'rous Soul ſhoud riſe, Who follows Virtue he is great, is great and

Pleaſure he - - a - lone, alone is wife, he a - - lone, Who follows Pleaſure he a -

Pia.

Piu For.

wife, He a - lone is great and wife, Who fol-lows Vir-tue he a - lone, he is great and

lone - is wife, he a - - lone is wife, Who fol-lows Pleaſure he a - lone, he a - lone is

Largo.

Vivace.

wife - is great and wife, He is great and wife, He, he a - - - lone is wife.

wife, He alone is wife, He is great and wife, He, he a - - - lone is wife.

HYMN.

Words from Mr Smart's Pfalms.

DUETT IX.

Cref.o

Vivace.

Ho-ſan-na! Muſic is di-vine, When in the Praiſe-- the Pſalmiſts

Lento.

Ho-ſan-na! Muſic is di-vine, When in the Praiſe-- the Pſalmiſts

1ſt. 2d.

join, And each good Heart is warm,-- And each good Heart is warm; Yea,

join, And each good Heart is warm,-- And each-good Heart is 1ſt warm; 2d Yea,

Pia. M.F.

Joy-- is ſweet-eſt ſo-- re--new'd, And all the Rights of Gra-ti-tude, Are Rapture to per-

Joy-- is ſweet eſt ſo-- re--new'd, And all - the Rights of Gra-ti-tude, Are Rapture to per-

form, Are Rap - - - - - - - - - ture to per - - form.

form, Are Rap - - - - - - - - - - - ture to per - - form.

Hoſanna! Muſic is divine,
When with the Choir the Virtuous join,
In chearfull Hymns of Praiſe!

The ſecond Part of the ſecond Verſe
varied as below.

Andante.

Pia. Pianis? For.

Now Mercy's ſoft - - er Strains they ſing, Mer - cy's ſoft - - er Strains they ſing, Now lou - - der

Now Mercy's ſoft - - er Strains they ſing, Mer - cy's ſoft - - er Strains they ſing, Now lou - - der

Cres. Cres. For. 1ſt 2d

praiſe their heav'n - - ly King, And all their Voi - - - ces raiſe, all, all, all their Voi - ces raiſe. raiſe.

praiſe their heav'n - - ly King, And all their Voi - - - ces raiſe, all, all, all their Voi - ces raiſe. raiſe.

The following little Duett of Mr Gates's having been much admir'd, but never printed, Dr Nares begs leave to add it to the prefent Collection, that it may not be loft.

N.B. Mr Gates was 30 Years Maſter of the Children of the Chapel Royal in the Reign of George the Second.

DUETT X.

Larghetto.

Fare-well, Do-rin-da, heav'n be--friend thee, Hap---py be and

Fare-well, Do-rin-da, heav'n be--friend thee, Hap---py be and

Joy--at--tend thee, May'ſt--thou ne-ver, never ne---ver know,- May'ſt thou

Joy--at--tend thee, May'ſt-thou ne-ver never ne---ver know,- May'ſt thou

never ne - - - ver know, Rack - - ing Thoughts, or Sight - of Woe:

never ne - - - ver know, Rack - - ing Thoughts, or Sight - of Woe:

Pia.

All - - the Storms - that threat - - en thee, May - - the Gods - May - - the

All - - the Storms - that threat - - en thee, May - - the Gods - May - - the

For

Gods, - May the Gods di - - - - - vert on me.

Gods, - May the Gods di - - - - - vert on me.